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GROLIER CLUB
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CATALOGUE

OF AN EXHIBITION OF

LINE ENGRAVINGS

DESIGNED TO ILLUSTRATE
THE HISTORY OF THE ART DURING
THE PAST FOUR CENTURIES

THE EXHIBITION WILL BE OPEN DAILY BETWEEN TEN A.M. AND SIX P.M., FROM THE SECOND OF DECEMBER TILL THE TWENTIETH OF DECEMBER, INCLUSIVE

NEW YORK
1892

A very few of the great painters possessed the technical skill and the patience to engrave or etch their own designs. Thus the line engravings of Albrecht Dürer and the etchings of Rembrandt are incomparably finer than any reproductive work done by another hand could be, but in the great majority of cases the creative artist employed and directed the skilled engraver and fully understood the value of that subordinate art which multiplied and perpetuated his own original design.

Thus Raphael found and made a great engraver of Marc Antonio Raimondi; Cornelis Cort worked in Titian's own house; Rubens formed and trained a notable band of engravers, and so did both Sir Joshua Reynolds and Turner. And these engravers (themselves consummate artists) soon learned to comprehend and to interpret, with special insight and skill, the style of the master who guided them.

Under these circumstances the common objection that such engravings are not "original" is quite out of place. When Marc Antonio or Desnoyers engraves a picture by Raphael, no one wants originality on their part; Raphael supplies that, but what we do demand is absolute fidelity to his original.

What would be thought of a literary man who, in rendering an ode of Horace or the Dies Iræ into English, would proceed to infuse some of his own "originality" into the translation?

Although there is no lack of rarities or of curiosities in the present collection, yet these accidental attributes are deemed to be of secondary importance. What is chiefly aimed at is to exhibit a collection of good pictures, well engraved.

They are arranged chronologically, for the reason that, in general, what was best in the technical work of any one nationality was quickly seen and adopted by the engravers of other countries — the result being that the engravings produced by different nationalities at any one period bear a greater general resemblance to each other than the paintings do.

If such institutions as the British Museum and the Paris Bibliothèque have zealously collected and preserved tens of thousands of line engravings—believing them to be veritable works of art and worthy of the care that is devoted to them, it is evident that the limits of space at the Grolier Club render it impossible to do full justice to so wide a field. The in-

telligent specialist will certainly miss some of his favorite prints, and he may wonder at the absence from the catalogue of some of the famous names in engraving; but until the physical problem is solved whereby a pint vessel may be made to contain a quart or a gallon of liquid, he will doubtless make due allowance for such enforced omissions.

Raphael Morghen, one of the last of the great line engravers, died in 1833—and in the same decade Daguerre announced to the world the discovery of photography. Thereafter chemistry and sunlight have put an end to what Ruskin calls "the noble human labor of the engraver." He is no longer indispensable as for centuries he was. Like Scott's superseded and forlorn Last Minstrel

> "He tunes to please a peasant's ear
> The harp a king had loved to hear:"

He "rests from his labors," yet "his works do follow him." The great engravers are dead, but the great engravings will never die.

CATALOGUE.

ITALIAN "NIELLI."

Produced about the middle of the fifteenth century.

These earliest of prints taken from engraved plates, were nothing more than experimental impressions printed by the goldsmiths before they filled the incised lines of their decorative designs (on gold or silver) with "niello," or black enamel, which was afterward allowed to harden.

Although the engraving of ornamental designs on metal can be traced back to remote antiquity, yet the accidental discovery that impressions from such plates could be printed with ink upon paper formed an epoch in art. When it is remembered that in line engraving it is the incised parts of the plate which yield the *black* while the surface yields the *white*, it will be seen that the process is totally different from the printing of metal type, woodcuts or lithographs; for in the latter case it is the surface which yields the black and the incised parts the white.

1 A Conclave of Ecclesiastics. The Pope Presiding. Anonymous.

2 An Ornament of Grotesques by Pellegrino di Cesia. Passavant vol. 5. p. 217. No. 65.

3 The Nativity, with a reproduction of the same. Anonymous; Passavant vol. 1. p. 285. No. 446.

Baldini, Baccio.

Goldsmith and engraver, born at Florence, about 1430.

4 Three Sibyls (from the set of 12). Bartsch 32.

5 Virgil showing Beatrice to Dante. Illustration to the "Inferno," edition of 1480. Bartsch 38.

Mantegna, Andrea.

Painter and engraver, born at Padua in 1431.

6 The Flagellation of Christ. Bartsch 1.

7 The Entombment of Christ. Bartsch 3.

8 The Descent into Hades. Bartsch 5.

Schongauer, Martin.

Painter and engraver, born at Colmar about 1445.

9 The Adoration of the Magi. Bartsch 6.

10 The Flight into Egypt. Bartsch 7.

DÜRER, ALBRECHT.

Painter, etcher and engraver on metal and on wood, born at Nuremberg in 1471.

As Rembrandt is the great representative etcher for all time, so Dürer is the greatest name in line engraving. He found the art in its infancy, and carried it to a perfection that has never been surpassed.

11 The Prodigal Son. Bartsch 57.
12 Saint Jerome in his Cell. Bartsch 60.
13 The Knight and Death. Bartsch 98.

RAIMONDI, MARC ANTONIO.

Goldsmith, niellist and engraver, born at Bologna in 1475.

Although Marc Antonio was not an original creative artist like the masters whose names precede his in this catalogue, yet he is a master of the first rank. His greatest works were produced from the designs and under the direction of Raphael. In some instances his plates were engraved after the original drawings and not after the finished paintings of the master.

The Almighty Appearing to Noah; after Raphael. Bartsch 3.
14 La Vierge au Berceau; after Raphael. Bartsch 63.

15 Saint Cecilia; after Raphael. Bartsch 116. In the Saint Cecilia we find important variations from the famous painting now at Bologna.

WIERIX, JAN.

Born in the Netherlands in 1549. One of three brothers who were all eminent engravers.

16 Portrait of Marie di Medicis; first state.

GOLTZIUS, HENDRIK.

Painter and engraver, born at Mühlbrecht in 1558.

17 The Nativity; first state, before the date. Bartsch 21.

18 The same; second state; with added work and the date.

19 The same; third state; the added work effaced.

20 Portrait of Theodore Cornhert (the artist's teacher); first state, before the ornamented border. Bartsch 164.

21 A Boy and Dog. Portrait of the son of the painter Frisius. Bartsch 190.

22 Portrait of Catherine Decker (with a counterproof). This lady was the

mother of the artist's wife. Bartsch 210.

CARACCI, AGOSTINO.

Painter and engraver, born at Bologna in 1558.

23 Tobit and the Angel; after Raphael. First state. Bartsch 3.

24 Saint Jerome; after Tintoretto. From the collection of Sir Peter Lely. Bartsch 74.

BOLSWERT, SCHELTE À.

Born in Holland, 1586. The most famous of the eminent engravers who worked under the direction of Rubens.

25 The Lion Hunt; after Rubens. First state, with the engraver's name as publisher.

26 The Holy Family; after Rubens. Proof before all letters, from the Debois collection.

27 The Holy Family; after Van Dyck.

28 Portrait of the painter Adrien Brauwer. First state, before the engraver's name and with the name of "Abraham" instead of "Adrien." Wiberal cites six states of this portrait.

VISSCHER, CORNELIS.

Born in Holland, 1629. Although this excellent artist has engraved fine plates after such masters as Titian and Rubens, yet his finest plates are those done from his own designs. He died at the age of 28.

29 The Pancake Woman; designed by the engraver. First state. From the Griffiths collection.

30 Portrait of Gellius de Bouma; designed by the engraver. Second state. Before the date 1656.

This notable portrait of an old Dutch ecclesiastic must be a true one. The face shows "the fullness of long continued potation," and the nose actually appears red.

NOTE.—At the period when such great engravers as Nanteuil, Edelinck, Masson, the Audrans and the Drevets flourished, the supremacy in line engraving appears to have passed from the Low Countries to France. These artists were especially eminent as engravers of portraits, and such portraits were in great demand until photography superseded them. In the estimation of connoisseurs the four finest portraits in engraving are the Pompone de Bellièvre of Nanteuil, the Philippe de Champaigne of Edelinck, the "Gray-haired Man" (Brisacier) of Masson, and the Bossuet of the younger Drevet.

NANTEUIL, ROBERT.

Painter and engraver. Born at Rheims in 1630.

31 Portrait of Pompone de Bellièvre; after Le Brun. Second state. Robert-Dumesnil 37.

32 Portrait of Cardinal Richelieu; after Philippe de Champaigne. First state. Robert-Dumesnil 218.

33 Portrait of Queen Christine of Sweden; after Bourdon. Second state. Robert-Dumesnil 67.

MASSON, ANTOINE.

Painter and engraver. Born near Orleans in 1636.

34 Portrait of Brisacier; after Mignard. First state, before the inscription in the oval border. Robert-Dumesnil 15.

This print, known as the "Gray-haired Man," is not only a masterpiece of portraiture, but a marvel of technique as well. Had it been a woodcut it would have been easy for the engraver to represent separate white hairs on a black background; but when it is remembered that in this line engraving the white of "each particular hair" is the original *surface* of the copper plate, from which all the intervening black had

to be cut away, this plate rests a monument of technical difficulty successfully overcome.

35 Portrait of Louis XIV.; after Le Brun. Robert-Dumesnil 43.

EDELINCK, GÉRARD.

Designer and engraver. Born at Antwerp in 1640. Edelinck, although Flemish by birth, is included in the French school because he produced his works during his long residence in Paris, where he was ennobled by Louis XIV., and where he died. Edelinck ranks as the greatest engraver of this period, although he had great competitors.

36 The Fight for the Standard; after Leonardo da Vinci. Second state, before the three dots on the sword. Robert-Dumesnil 44.

37 Portrait of Philippe de Champaigne; after himself. First state, before the slip of the graver in the background. Robert-Dumesnil 164.

More than a century after this masterpiece was produced, the famous Italian engraver Longhi writes of it: "I shall die before I cease to contemplate it with wonder always new. Here is seen how Edelinck was equally great as designer and engraver." (*La Calcografia*, p. 176.)

38 Portrait of Madame Hélyot; after Galliot. Robert-Dumesnil 223.

FAITHORNE, WILLIAM.

Born in London, 1620. Although Faithorne was the senior of Nanteuil, Masson and Edelinck, yet having produced his beautiful plates after he had studied under Nanteuil they are really the outgrowth of the French school. Both Evelyn and Pepys were acquainted with Faithorne; and Pepys in his diary records the acquisitions which he made from the engraver, which he afterward bequeathed to the University of Cambridge.

39 Portrait of William II., Prince of Orange; after Van Dyck. First state.

40 Portrait of Princess Mary of Orange; after Van Dyck. First state.

41 Portrait of Catherine of Braganza; second state.

42 Portrait of Sir Thomas Stanley; after Lely. First state.

AUDRAN, GÉRARD.

Born at Lyons in 1640.

43 Time Vindicating Truth; after Poussin.

DREVET, PIERRE.

Born at Lyons in 1664.

44 Portrait of the Duc de Villars; after Rigaud. Third state.

DREVET, PIERRE IMBERT.

Born at Paris in 1697. Son and pupil of Pierre Drevet.

45 Portrait of Bossuet, Bishop of Meaux; after Rigaud. Fourth state, before the dots after the word *pinxit.*

46 Portrait of Samuel Bernard; after Rigaud. First state, before the words *Conseiller d'Etat.*

47 Portrait of Adrienne Lecouvreur; after Coypel. Third state. The famous tragedienne is represented in the rôle of Cornelia weeping over the ashes of Pompey.

NOTE.— Schools of art, like human life, seem to have always been subject to the law of infancy, youth, maturity, decay and death. It was so with this famous school of French engravers; for with the exception of Wille (who was a German) the engravers of both Italy and England soon excelled those of France.

HOUBRAKEN, JACOB.

Born at Dordrecht in 1698. Formed his style mainly on the works of Drevet, Edelinck and Nanteuil.

48 The Engraver's own Portrait; drawn by himself. Proof before all letters.

49 Portrait of the painter Mieris; after himself.

50 Portrait of Amelia de Solms, Princess of Orange.

51 Portrait of Jan Kuiper; after Quinkhard. This portrait represents him at the age of 107.

SCHMIDT, GEORG FRIEDRICH.

Designer, etcher and engraver. Born at Berlin in 1712. Worked at Paris, St. Petersburg and Berlin. His finest plates were his etched works after the paintings of Rembrandt.

52 Portrait of Pierre Mignard; after Rigaud.

WILLE, JOHANN GEORG.

Designer, etcher and engraver. Born at Königsberg in 1717. After his apprenticeship in Germany his whole life of 91 years was passed in Paris. Apart from the beauty of his works he is largely represented

here because of his eminence as a teacher. He attracted to him pupils from all parts of Europe, so that he became the father of the great school of engravers that flourished in Italy, Germany and France about a hundred years ago.

53 L'Instruction Paternelle; after Terburg. The famous "Satin Gown" in the extremely rare first state. Le Blanc 55.

54 Musiciens Ambulans; after Dietricy. Fourth state, before the final e in the word *électorale*. Le Blanc 52.

55 La Mort de Cléopatre; after Netscher. Undescribed proof intermediate between the second and third states. Le Blanc 5.

56 La Tricoteuse; after Mieris. First state. Le Blanc 64.

57 La Cuisinière Hollandaise; after Metzu. First state. From the Debois and La Motte Fouquet collections. Le Blanc 67.

58 Bonne Femme de Normandie; after P. A. Wille. First state. Le Blanc 71.

59 Soeur de la Bonne Femme; after P. A. Wille. First state. Le Blanc 72. This pair was painted by the engraver's son.

60 Portrait of the Marquis de Marigny; after Tocqué. This personage was the

brother of Madame de Pompadour. Third state. Proof before all letters; Le Blanc 125.

61 Portrait of Elizabeth de Gouy; wife of the painter Rigaud. First state. Le Blanc 145.

STRANGE, SIR ROBERT.

Born in one of the Orkney Islands in 1723.

62 The engraver's portrait; after Greuze. The preliminary etching and the completed state. Le Blanc 62.

63 Venus blindfolding Cupid; after Titian. Impression selected and numbered by the engraver. Le Blanc 28.

64 The Hornbook; after Schidone. Proof before all letters. It is recorded that Strange never printed an edition of unlettered proofs. Such as exist were printed specially to the order of some subscriber. Le Blanc 42.

65 Fortune; after Guido Reni. Numbered impression, before the date. Le Blanc 41.

66 Abraham dismissing Hagar; after Guercino. Proof before all letters. Le Blanc 1.

BARTOLOZZI, FRANCESCO.

Born at Florence in 1730, but having worked for forty years in London he is identified with the British school. Bartolozzi's graceful (and at present very popular) prints done in the stipple manner are not admissible in an exhibition devoted exclusively to line engravings.

67 Headpiece of the Royal Academy Diploma; after Cipriani. Bartolozzi was himself a member of the Royal Academy of London.

68 Clytie repulsing Cupid; after Annibal Caracci. Proof before letters. This was engraved to refute the assertion of Sir Robert Strange that Bartolozzi was not capable of engraving anything except small plates in stipple.

69 A Lady and Child; after Sassoferrato. Proof before letters.

70 A Title Page; after Cipriani.

SCHMUZER, JACOB.

Born at Vienna in 1733. A pupil of Wille.

71 Saint Ambrose and the Emperor Theodosius; after Rubens. Proof before letters.

WOOLLETT, WILLIAM.

Born at Maidstone, Kent, in 1735. One of the most celebrated of the British engravers that worked for the eminent publisher John Boydell, who became Lord Mayor of London in 1791.

72 Roman Edifices in Ruins; after Claude. First published state.

73 The Temple of Apollo; after Claude. First state. From the Esdaile collection.

74 The Spanish Pointer; after Stubbs. First published state, before the address was altered.

75 Portrait of Rubens; after Van Dyck. First state. From the Anderson Rose collection.

PORPORATI, CARLO ANTONIO.

Born at Turin in 1741. A pupil of Wille.

76 Venus caressing Cupid; after Battoni. Proof before letters.

77 The Dismissal of Hagar; after Philip Van Dyck.

DUCLOS, ANTOINE JEAN.

Born at Paris in 1742. The dainty and elegant French school *du dixhuitième siècle* could of itself fur-

nish material for a most interesting exhibition. The brothers de Goncourt were very influential in giving its present great reputation to this characteristic school of art, which is now highly esteemed in England and Germany as well as in France.

78 Le Bal Paré; after Saint-Aubin.
79 Le Concert; after Saint-Aubin.

SHARP, WILLIAM.

Born at London in 1746.

80 The Doctors of the Church; after Guido Reni. Proof before all letters and before the coat of arms. This engraving is reputed to be the finest ever produced in England. On the authority of Evans, the eminent expert, the present proof is the finest ever taken from the plate. It was selected from the entire edition when first printed, by J. H. Burke, an amateur of the period.
81 Portrait of John Hunter; after Sir Joshua Reynolds. Proof before letters.
82 Portrait of John Philip Kemble; after Shee. Proof before all letters and before the border.

83 Portrait of Thomas Paine; after Romney. Proof before all letters and before the border.

84 Portrait of Samuel Seabury, Bishop of Connecticut. From the painting by T. S. Duché, 1796. Proof before all letters. Seabury was the first bishop of the Protestant Episcopal Church in the United States.

Bervic, Charles Clément.

Born at Paris in 1756. A pupil of Wille.

85 Dejanira and the Centaur; after Guido Reni. Proof before letters.

86 Laocoön; after the antique. Proof before letters.

Morghen, Raffaello.

Born near Naples in 1761.

Note.—By far the best descriptive catalogue of the works of this eminent master is that by Frederic R. Halsey of New York, which was published by the Putnams in 1885.

87 La Madonna della Seggiola; after Raphael. First published state. There is in the British Museum a finished proof

before all letters, the only one ever taken in that state. There are nine states of the plate. Halsey 100.

88 Portrait of Leonardo da Vinci; after himself. First state. There are five states of the plate. Halsey 178.

89 La Fornarina; after Raphael. Second state. There are four states. Halsey 64.

LONGHI, GIUSEPPE.

Designer and engraver. Born at Monza in 1766.

90 The Magdalen; after Correggio. Proof with the arms.

91 Triumph of Galatea; after Albani. Proof before the full title.

92 Napoleon with the Iron Crown. Designed by the engraver.

RAIMBACH, ABRAHAM.

Designer and engraver. Born at London in 1776.

93 Blindman's Buff; after Sir David Wilkie. Proof before letters. Although not especially famous, this print is considered by at least one authority to be

one of the very finest engravings of that period.

DESNOYERS, AUGUSTE BOUCHER.

Designer and engraver. Born at Paris in 1779.

94 La Vierge aux Rochers; after Leonardo da Vinci. First published state.

95 Sainte Marguerite; after Raphael. First published state.

96 Portrait of Talleyrand; after Gérard.

MÜLLER, FRIEDRICH.

Born at Stuttgart in 1782. A pupil of his father.

97 Saint John; after Domenichino. Early state with the date of 1808.

98 Portrait of Madame Vigée Le Brun; after herself. Proof before all letters.

ANDERLONI, PIETRO.

Born in Brescia, 1784. A pupil of Longhi.

99 The Adoring Angels; after Titian. First finished proof state.

TOSCHI, PAOLO.

Designer and engraver. Born at Parma in 1788, where he became director of the Academy of Fine Arts. A pupil of Bervic. He devoted his life to engraving the beautiful frescoes of Correggio at Parma.

100 La Madonna della Scala; after Correggio. First finished state.

101 Gruppo di Putti. Proof before all letters.

GARAVAGLIA, GIOVITA.

Born at Paris in 1789. Worked in Italy.

102 The Magdalen; after Carlo Dolci. Remarque proof with the white pearl.

DURAND, ASHER B.

Painter and engraver. Born at South Orange, New Jersey, in 1796.

103 Musidora; designed by the engraver. Printed and published in New York, 1825.

104 Portrait of Andrew Jackson; after Vanderlyn. Published in New York, 1828.

105 Ariadne; after Vanderlyn. Proof before letters. Published in New York, London and Paris in 1835.

MANDEL, EDUARD.

Designer and engraver. Born at Berlin in 1809.

106 La Bella; after Titian.

107 Portrait of King Charles I. of England; after Van Dyck.

BURT, CHARLES.

Born in Scotland, 1822. Worked in Brooklyn for many years, and died there in 1892.

108 Anne Page, Slender and Shallow; after Leslie. Unique proof slightly unfinished. Published by the American Art Union.

GAILLARD, FERDINAND.

Painter and engraver. Born at Paris in 1834.

After the art had been assiduously practised for nearly four centuries it remained for this great artist to develop in it something absolutely new. His death at the age of fifty-three was an irreparable loss.

109 Gattamelata; after the statue by Donatello.

110 Portrait of Dom Prosper Guéranger; designed by the engraver.

111 Portrait of Monsignor Pie; designed by the engraver.

112 Portrait of Sister Rosalie; designed by the engraver.

MARSHALL, WILLIAM E.

Born in New York City, 1836.

113 Portrait of Washington; after Gilbert Stuart. Engraved in 1860–61 from the painting in the Boston Athenæum. Signed artist's proof.

SHERBORN, WILLIAM.

With the exception of Mr. Marshall, Sherborn is the only engraver in this list who is still living. He is an Englishman working in London. His style, though modeled on the old German school, is still personal. He designs his own plates with wonderful skill and ingenuity, and he seems to be the ideal artist to engrave a characteristic book plate or *ex libris*.

114 Allegory of Life and Death. The engraver's own *ex libris*.

115 Book Plate of All Souls College, Oxford.

116 Apollo.

117 Venus.

118 Portrait of Seymour Haden.